EDGAR ALLAN POE

A Series of Seventeen Letters

Concerning POE'S Scientific Erudition in Eureka and His Authorship of Leonainie.

By
ALFRED RUSSELL WALLACE

Privately Printed
New York, N. Y.

PS
2624
.R5W3

NUNC COGNOSCO EX PARTE

TRENT UNIVERSITY
LIBRARY

Trent University Library

EDGAR ALLAN POE

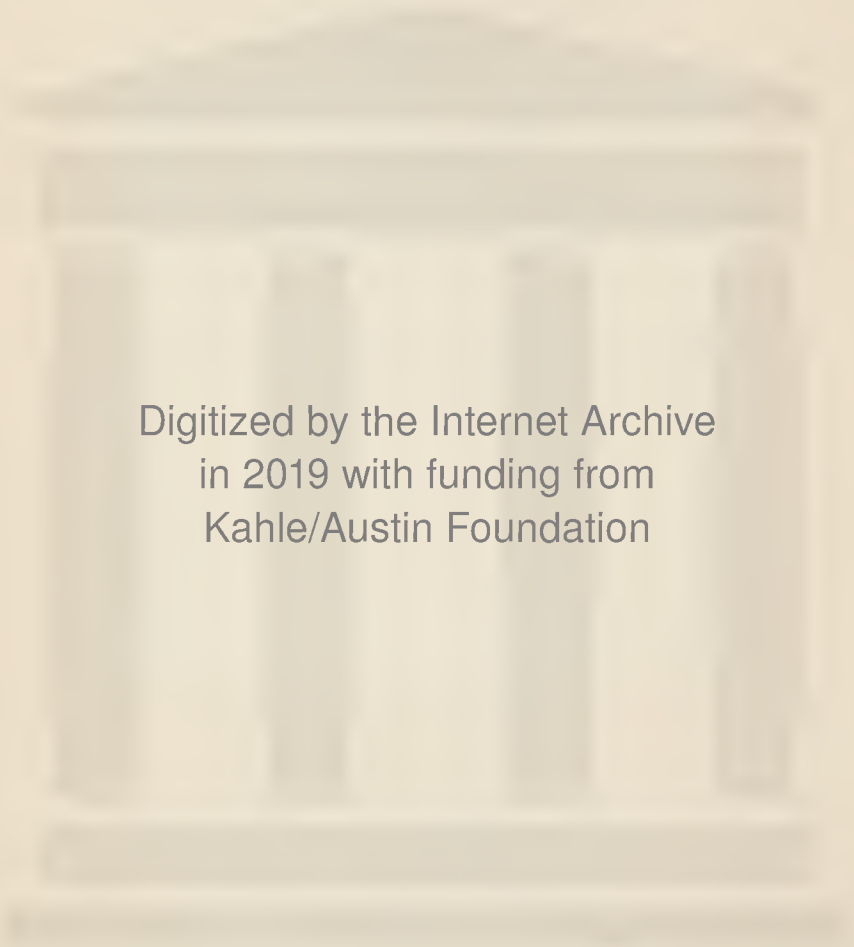
A SERIES OF SEVENTEEN LETTERS

Concerning POE'S SCIENTIFIC ERUDITION IN EUREKA AND HIS AUTHORSHIP OF LEONAINIE

By

ALFRED RUSSELL WALLACE.

PRIVATELY PRINTED
NEW YORK



Digitized by the Internet Archive
in 2019 with funding from
Kahle/Austin Foundation

https://archive.org/details/edgarallanpoeser0000wall

Seventeen letters
Concerning E. A. POE

113554

PS 2624 .R5W3

Five Hundred copies printed for admirers of E. A. POE of which this is
Number:

Broadstone, Dorset
Oct. 29th, 1903

Ernest Marriott, Esq.
Dear Sir:

Although an admirer of Poe I have never seen the essay quoted by you in the Nov. "Fortnightly," which I must try and obtain. The *limitation* of the *Stellar Universe* is however but a small part of my theory and I doubt if it was original in Poe, as so obvious a conclusion as he draws, was put forth a little later by Herschell & Proctor & I *think* must have occurred in earlier astronomical works. But what induces me to write to you is to ask you if the edition of Poe's works you quote from contains a short poem—LEONAINIE, of which the first verse is,—

Leonainie angels named her, and they took the light
Of the laughing stars and framed her in a smile of white,
And they made her hair of gloomy midnight, and her eyes of bloomy
Moonshine, and they brought her to me in a solemn night.

There are four verses, quite equal to any of Poes work, and they were sent me (in MSS.) from California as having been "written at a Wayside Inn" where not stated—"in lieu of cash for one night's board and lodging."

I shall be glad to know whether this statement is confirmed in any edition of Poe's works you have access to.

Yours very truly,

(signed) Alfred R. Wallace.

Broadstone, Dorset
Nov. 3rd, 1903

Ernest Marriott, Esq.
Dear Sir:

I was very much surprised and interested to find that the little poem "Leonainie" is not contained in any edition of Poe's works. It was sent me about ten years ago by my brother from California who died there soon afterwards, and being I suppose occupied with other matters I made no enquiry how *he* got it, but took it for granted that he had copied it from some newspaper & that it would therefore be certainly known to editors of Poe's works. I now send you a complete copy (as sent me) and I think you will agree with me that it is a gem with all

the characteristics of Poe's genius while the last verse is most exquisite. It may be considered to be a kind of supplement to "Eulalie," inspired by the idea of the loss of an infant daughter, after having lost the mother.

I will write to my sister-in-law in California to try & find out how the poem came into my brother's hands, & then perhaps send it for publication to the *"Fortnightly"*.

I shall be greatly obliged to you for the loan of the essay "Eureka", which I much wish to read. You will also be able to tell me whether Poe was a freemason! There is no reference to it in any of his poems or tales that I know. But there are such references in certain poems alleged to have been given under the inspiration of Poe, by an American trance-speaker—Lizzie Doten. These to me, have all the characteristics of Poe's work, and my friend, the late Frederick Myers agreed with me.

If you do not know these poems you should get a small volume—*"Poems from the Inner Life"*, by *Lizzie Doten* to be had of most dealers in Spiritualistic Literature. You will find there *"The Streets of Baltimore"* a wonderful description of his last hours. This and the *"Farewell to Earth"*, are in my opinion finer and deeper & grander poems than any written by him in the earth-life, though, being given through *another* brain, they are deficient in the exquisite music & rhythm of his best known work.

Yours very truly,

(signed) Alfred R. Wallace.

P.S. If you read my book you will I think find the authorities on the *light question* given, & will also see that that subject forms a very small part of my whole argument.

(signed) A. R. W.

LEONAINIE

Leonainie, angels named her, and they took the light
Of the laughing stars and framed her, in a smile of white,
And they made her hair of gloomy midnight, and her eyes
of bloomy
Moonshine, and they brought her to me in a solemn night.

In a solemn night of summer, when my heart of gloom
Blossomed up to greet the comer, like a rose in bloom.
All foreboding that distressed me, I forgot as joy caressed
me,

Lying joy that caught and pressed me, in the arms of doom.

Only spake the little lisper in the angel tongue,
Yet I, listening, heard the whisper; "songs are only sung
Here below that they may grieve you, tales are told you to deceive you,
So must Leonainie leave you, while her love is young."

Then God smiled, and it was morning, matchless and supreme,
Heaven's glory seemed adorning earth with its esteem,
Every heart but mine seemed gifted with a voice of prayer and lifted,
When my Leonainie drifted from me like a dream.
(The above was left by Poe at a Wayside Inn in lieu of cash for board and lodging one night.)

Broadstone, Wimborne
Nov. 10th, 1903

E. Marriott, Esq.
Dear Sir:

Many thanks for the volume with "Eureka" which I shall read carefully.

Since I wrote to you about "Leonainie" I have read it many times & have it by heart, & on comparing it with the other poems by Poe which I have it seems to me to be in many respects the *most perfect* of all. It tells forcibly & very briefly a complete story—of birth & life & death,—of sadness joy, fear, and despair. The rhythm is most exquisite, and the form of verse different from any other I can call to mind in the double triplets of rhymes in each verse, carried on throughout by simple, natural and forcible expressions while the last verse seems to me the very finest in any of his poems. Can you recall *any* other poem with the same *arrangement* of *metre* & rhymes as this?

I send you herewith a copy of the Poems that I spoke of, as I am sure you will be interested by those ascribed to the inspiration of *Poe*. Read, first—*The Streets of Baltimore*—then, *Resurrexi,* and lastly the—*"Farewell to Earth"*—in form & substance one of the grandest poems I know,—though not of the highest poetry.

The Prophecy of Vala is also a fine poem, as are several

others not imputed to the influence of Poe such as *"Reconciliation, Compensation, I Still Live,"* and some others.

You can return the volume when I return yours.

(signed) Alfred R. Wallace.

Broadstone, Dorset
Nov. 18th, 1903

Ernest Marriott, Esq.

Dear Sir:

I have now read through Poe's essay "Eureka". It is certainly a remarkable work, very original, and with some beautiful and suggestive ideas, but a large part of it very prolix, laboured, and unsatisfactory. His idea or explanation of gravitation as being merely the *reaction* from the original impulse of gravitation does not explain it at all—till you come to the *end,* the *"catastrophe",* the final disappearance of matter into God! And of spirit also!!

This conclusion is very fine, but it renders the long and laboured efforts to explain things in detail, unnecessary,—his acceptance of Laplace's Nebula hypothesis, without at all seeing its difficulties or limitations is curious. Neither does he make intelligible, *how,* or *why,* the centripetal reaction seems everywhere to result in *circular* or *elliptical* revolving motion. He also has the *old* idea, now entirely given up, that the Galaxy is only *one* of many nebulæ. His conception of all *our* pleasures (& pains) being God's also,—that we are in fact *parts* of God's nature—diffused God as it were—is fine, and perhaps original. The same idea has been reached however in two remarkable books (no doubt quite independently)—"WHENCE COMES MAN, FROM NATURE OR FROM GOD," and its sequel—"WHY DOES MAN EXIST"—by the late J. Arthur Bell. From a survey of modern physiology and science generally he reaches the conclusion that Man comes from God,—and that man is so much *part* of God, that God *feels* & *suffers,* and *grieves* for every *pain* & *crime* & *wrong,* of every human being! The books are beautifully written, *very suggestive,* and I think would interest you.

Your letter about the *"Poems from the Inner Life"* very much pleased as it shows you are open to conviction. I therefore send for your acceptance a copy of my little book—"Miracles & Modern Spiritualism"—in which you will find much that will be new to you, and perhaps put the subject in a new light.

The "Farewell to Earth" is such a favourite of mine that I know it by heart, & use it as an opiate if I lay awake. It really contains the essence of modern spiritualistic teaching, and such lines as——

"Where the golden line of duty
Like a living pathway lies"

strikes a higher note than anything in Poe's earthly poems.

I have written to America and hope to obtain some information as to the origin of LEONAINIE.

Do not hurry to return the "Poems" if you wish to keep them longer.

Yours very truly,

(signed) Alfred R. Wallace.

He even speaks of the planetary rings being *solid!* instead of millions of times rarer than AIR.

Broadstone, Dorset
Decr. 19th, 1903

Ernest Marriott, Esq.
Dear Sir:

I now return you the volume of Poe's Works you were so good as to lend me.

I find that I had read "A. G. Pym" before, as I have it in a volume of Poe's tales but I had almost forgotten it, and have now read it again. The whole of the first part, as far as the *Mutiny,* is very sensational and at the same time very *life-like,* and if it had been finished in the same style it would have been worthy of the praise you bestowed on it. But the Antarctic part completely spoils it, being so completely impossible, with its abundant vegetation, mild climate, fruits and land animals near the *South Pole!* Also the fantastic idea of *striped water* so utterly unnecessary and impossible; & it was these absurdities that disgusted me with the story when I *first* read it, & which render it equally distasteful to me now.

The "Colloquy" & "Conversation" I had not seen before. They are certainly very beautiful. But these again are spoilt by the old idea of the *"rest in the grave",*— till the "resurrection" at some distant date. How immensely superior in beauty and probability is the spiritual teaching, that death is The birth to the new life—that there is often hardly a moment of unconsciousness, during which the spirit escapes from its now useless body—as so finely expressed by the *Spirit Poe*—when he says:

"Fled and left my shattered dwelling
To the dust of Baltimore."

and again in "Ressurexi",—

"Far from out its blackened fire-crypts did my quickcned spirit soar."

and also——

"Till the golden bowl—Life's token—
Into shining shards was broken,
And my chained and chafing spirit *leaped* from out its prison door."

Such teachings as these are in my opinion worth all the poems he wrote during life,—& they are also confirmatory of their spiritual source, for why should an imitation of Poe's style, a *fraud* in fact (if *such* poetry can possibly come from a fraud) go dead against Poe's teaching & beliefs as shown by his works.

I have not yet heard from my sister-in-law in California, about the origin of LEONAINE, but hope to do so shortly. Probably they are seeking for information.

Believe me,

Yours very truly,
(signed) Alfred R. Wallace.

Broadstone, Winborne
Jan. 1st, 1904

Ernest Marriott, Esq.

Dear Sir:

I am sorry to say I can get no information whatever from California. No one of my brothers family can recollect hearing him mention this poem of Poe's, nor is any copy of it found among his note books or papers. I presume Poe was never in California, but I shall be glad to know if, at anytime, shortly before his death, he is known to have travelled anywhere in an almost penniless condition, where such an incident as his paying for a night's board & lodging with a poem *might* have occurred.

I asked you before if in *any* other of his poems exactly the same arrangement of *the rhymes* occurred, as in Leonaine. I shall be glad if you can now inform me.

With best wishes for the New Year,

Believe me,

Yours very truly,
(signed) Alfred R. Wallace.

Broadstone, Dorset
Jany. 6th, 1904

Ernest Marriott, Esq.

Dear Sir:

Many thanks for your good wishes and your kind present of Poe's *Complete* Poetical Works. By the brief though careful account of Poe's Life, I think I can see when LEONAINIE was probably written, & I shall now send it with a few preliminary remarks to the Editor of the FORTNIGHTLY, & its publication may possibly lead to its origin being traced in America.

With best wishes for the New Year,

Believe me,

Yours very truly,

(signed) Alfred R. Wallace.

Broadstone, Dorset
Jany. 10th, 1904

Ernest Marriott, Esq.

Dear Sir:

I have sent "Leonaine" to the "Fortnightly" & Mr. Courtney says he will print it with my history of it & remarks in the next issue, but as I sent *you* a copy some months back he wishes to be quite sure that it has not been allowed to get into any persons hands who *might* anticipate the publication in some newspaper. I think you said in one of your letters that you were sending or had sent a copy to Mr. Ingram. Please let me know if you did so, and what was his reply. Also whether you have let any other person have a copy, who *might* rush off to some newspaper & get it printed for the credit of being *first*.

Yours very truly,

(signed) Alfred R. Wallace.

P.S. Taking all the circumstances into consideration including Ingram's account of the last few weeks of Poe's life, I have come to the conclusion that this was the very last thing Poe wrote, & it was *probably* written only a few days before his death.

(signed) A. R. W.

Broadstone, Dorset
Jany. 15th, 1904

E. Marriott, Esq.
Dear Sir:

Thanks for your letter which is quite satisfactory. I had already written a short account of how "Leonaine" came into my hands, and also my view of *when* it was written, and *how* it came about that it was never before discovered in America, taking my facts from the sketch of Poe's life given in the volume of Poems you so kindly gave me. I think you will see that the whole of the circumstances are so simple & natural, that I feel sure they *must* have happened very nearly as I suggest. I have sent back the corrected proof, & it will no doubt appear in *"The Fortnightly"* next month, as the Editor appeared pleased that I sent it to him.

As you, no doubt, have an opportunity of seeing all the Daily & Weekly papers, which I have not, will you please look out for the notices of "The New Reviews", which usually appear on the 1st. or 2nd. of the month, as it will be very interesting to know how many accept it as undoubtedly Poe's, or whether *any* declare it to be an *imitation.* But if an imitation, why did it not appear in at least *some* of the Californian newspapers? & get copied widely?

Yours very truly,
(signed) Alfred R. Wallace.

P.S. I have written again to California urging my niece to trace out the last places my brother went to before his last illness, as I feel *sure* he must have got the poem *there,* & *then.* Thanks for your offer of a fuller Biography of Poe, but I do not want one now, though if I get important facts from California I may refer to them later on.

(signed) A. R. W.

Broadstone, Dorset
Feby. 2nd, 1904

E. Marriott, Esq.
Dear Sir:

I enclose a letter just received about "Leonaine". What do you think or know about it? If an imitation, it is certainly a wonderful one, & shows poetic genius equal to Poe's.

I have written to Mr. Law, (who is a Commissioner in

London for the St. Louis Universal Exposition) for further particulars, dates, etc.

Have you in your "Library" the collected works of Riley?

I forget whether I told you that my sister-in-law enquired of the Librarian of the Public Library at St. Francisco, & he knew nothing of Leonaine. I am in hopes Mr. Riley's *memory* is at fault, but one never knows!

Please return Mr. Riley's letter when done with.

Yours very truly,
(signed) Alfred R. Wallace.

The works of J. W. Riley as given at the end of the volume I have are:—

A Child World—Prose & verse
Neighborly Poems—Hoosier Dialect
Sketches in Prose—Stories
Afterwhiles—Poems
Pipes o' Pan—Sketches & Poems
Rhymes of Childhood—Dialect & Serious
The Flying Islands of the Night—(Weird Drama in verse)
Green Fields & Running Brooks—102 Poems & Sonnets. The most Recent?
Armazindy—Latest and Best
Old Fashioned Roses—Poems & Sonnets. First Pubd. in England. (Some of Mr. Riley's Choicest Poems)
An Old Sweetheart of Mine—A Favorite Poem—A Poetic Gem of finest water (Indiana Sentinel).

Broadstone, Dorset
Feby. 8th, 1904

Dear Mr. Marriott:

I send you now all the facts I at present possess as to the alleged *imitation* Poe poem. Mr. Law (who is himself a writer & poet) sent me a long letter about Riley, who is personally known to him; the essential points of which I give. He has also sent me a book on "Hoosiers" —as the natives of Indiana are termed—from which I send an extract.—I also send a cutting from "The Star" which please return. Mr. Law went twice to the B. M. Library to look at the account in Riley, but both times found "all the volumes engaged." Till we have the alleged *proof* that Riley wrote "Leonainie", it seems to me quite as probable that *he* found it, and on the suggestion of a

friend made use of it to gain a reputation. If he could write *that* in his "younger days", as stated in Nicholson's book, we ought to find in his *Collected works,* many other poems showing an equal command of poetic language, an equally musical rhythm, and beautiful forms of verse. Till some competent and quite independent critic gives us the result of such an examination, or till quite *conclusive* proof is given that Riley did write "Leonainie"—

I decline to accept him as the author. Unfortunately I know not how to get the 9th Vol. of his works.

Yours very truly,
(signed) Alfred R. Wallace.

P.S. What is your opinion on the alleged facts so far?

I am sorry to find I stupidly spelt *"Leonaine"* wrong. In my brother's copy I now find it is "Leonainie", which of course makes it a 4 syllable word as the metre requires whereas *"Leonaine"* may be only *three.*

(signed) A. R. W.

The other differences noted by the "Star" writer are I think better in my version than in Riley's.

(signed) A. R. W.

Extract from a chapter on *James Whitcomb Riley,* in "The Hoosiers" by *Meredith Nicholson* (Macmillan Co., 1900).

"He had in his younger days something of Artemus Ward's fondness for a hoax, and he wrote "Leonaine" in imitation of Poe's manner, with so marked success that several critics of discernment received the poem and the story of its discovery in an old school reader, in good faith."

(Riley was born in *1849,* the very year of Poe's death. It was then probably about or soon after 1870 that the "hoax" occurred).

Extract from Mr. Law's Letter (2nd)

"A literary friend who was a great admirer of Poe said to Riley if he could only write something like Poe his name and fortune would be secured. So deliberately Riley set to work on a Poe poem, and Leonainie was the result. It was copied into a feigned MSS. and "discovered" opportunely without exciting any suspicion towards Riley. After it had run the gauntlet of Poe critics and

been pronounced genuine if not canonical Riley proved the authorship. This drew attention to his own works, and he has never since lacked for praise and pudding."

Broadstone, Dorset
Feby. 15th, 1904

Dear Mr. Marriott:

The Librarian of the *London Library* has obtained a copy of Riley's "Armazindy"—which contains "Leonainie" & has sent it to me. The publishers say that this vol. "contains some of Mr. Riley's latest and best work including "Armazindy" & the famous Poe Poem."

I have looked through the whole volume and read every verse in it which has the least claim to be called poetry, & though some of it is pretty and graceful, there is absolutely *nothing* to be compared with Poe's best work or with "Leonainie". The volume is dated 1895, and as Mr. Nicholson says he perpetrated the Poe hoax in "his younger days", and he was born in 1849, he must have kept this poem by him for many years and now prints it without a word of *explanation* anywhere! Moreover he prints it in an 8 line verse, whereas my brother's copy is in the 4 line verse. Moreover there are *4* verbal differences, *all* of which (I think,) are the reverse of improvements—

I. "In the solemn night"
In the 2nd line of verse 3—he has
II. "heard *her* whisper"
which spoils the whole idea of the "Angel-tongue"—Poe evidentally meant "heard the whisper" to be an inward or spiritual hearing a premonition—a foreboding—
III. The—"Tales *but* told you" which you agree is clumsy & vile—
IV. And the "where" at the end, which you also agree is nonsense.

I may just say that I think the repetition of *"in a solemn night"* more poetical and more in Poe's style—and also because *"the* solemn night" implies that *all* nights are solemn, whether wet, windy, gloomy, foggy, &c.

"In a solemn night"
followed by
"In a solemn night of summer"
and a night followed by a morning so exquisite that it seemed a very "smile of God", is, I think, perfect as it stands.

I notice in other of his poems similar harsh crudities like the "but" and the "where"; and the fact that he published this poem *disguised* in *form,* and *verbally* mal-*treated* and without one word of explanation of the very suspicious circumstances under which he put it forth first, seems to me to point to the fact that *he* came into possession of this poem by some accident and then, having got the reputation he wanted by being supposed to be capable of imitating Poe so closely that Poe critics accepted it as genuine, waited till the whole story was almost forgotten, & then included it in his poems without a word of explanation or apology!

I see in the adt. of a vol. of his called "Afterwhiles"—contg. 62 poems and sonnets—a quotation from "The Scotsman" says—"Mostly his verse resembles Poe"—Have you this volume? If not I must try & get it.

What I chiefly write to you about, however, is to ask you to send me the names of one or two of the American *Editors* or Biographers of Poe with their *addresses* or those of their *publishers,* so that I can write to them about this matter, as I think it should be probed to the bottom.

I think of writing a letter to the "Fortnightly" stating much the same facts and ideas as I have here expressed so as to compel some statement from Riley or his friends.

Yours very truly,
(signed) Alfred R. Wallace.
Broadstone, Dorset.
March 1st. 1904.

E. Marriott, Esq.
Dear Mr. Marriott

You will no doubt have seen Mr. Robb's letter in this month's *"Fortnightly."* I have written to him, and also to Mr. Law, to try & get the matter cleared up. This morning Mr. Courtney sends me a cutting from the *Glasgow Herald* of Feb. 20 giving a slight modification of Mr. Robb's story, as being the actual *"clever hoax"* practised by *Riley & his friend,* as related in *"American Humourists recent & living"* by Mr. *Robert Ford,* published by *Gardner* (of Paisley) "a few years ago". Perhaps you have this work, & can see if *dates* are given, if the book in wh. the poem was written when "discovered" is still in existence—whether the *paper ink* &c. were imitated as at least 25 years old. I have now looked through 4 *vols.* of Riley & can find no sign of his being able to write *Leonainie* with all its defects.

Did you see Ingrams' contemptuous letter in *"Daily Chronicle"* of Feb. 4th.—just such as you thought he would write. All the expressions he sneers at offended me, *at first,* but with use I see they may be defended as poetic imagery & license, especially in a *rough draft*— In Poe's "Paean"—the early poem which was afterward modified into the exquisite *"Lenore"* there are things worse than any in "Leonainie".

I think *now* we ought to have Riley's own full account of his *hoax,* with names places & dates all given, & why he did not include it in his earliest vols. — & why he has not written anything in the same style since—but perhaps he has in the volume "Afterwhiles" which I am waiting for from America.

Yours very truly,
(signed) Alfred R. Wallace.

Broadstone, Dorset.
March 15th. 1904

Dear Mr. Marriott

Thanks for your last note & extract from the "Academy." All the facts in it have come to me from other sources, except one—that *Bryant* was among the believers in the Poe origin of "Leonainie". *That* encourages me to think that I may *yet* be right. As you seem almost as much interested in the question as myself, I enclose you one of my proofs of letter for the next "Fortnightly" just to hand embodying all the facts yet received, with my criticisms. I shall be obliged if you will read this & let me know if you can suggest any modifications of my views or expressions. I have endeavoured to do full justice to Riley, while showing the reasons for my *conclusion* that he did *not* write Leonainie or has given no *proofs* that he did, I do not want to commit myself to a *positive* statement of belief, but if I and others *doubt,* it is certainly Riley's own fault (if he *did* write it) that he has treated the whole thing as if he was ashamed of it, & wished it to be *forgotten.*

One would think, if his story is true, that his friends in the Office would have been taken into his confidence in the *composition* of the poem as well as in the mere mechanical part, as their criticism as to making it like Poe's style would have been valuable.

But there is no indication whatever that this was done. *He* gave them the completed "copy", *they* simply imi-

tated the Poe *writing* & helped in the *story*. There is not one witness adduced for the fact that it was Riley's original *composition*. Why, the very *name* is an inspiration of genius!

Yours very truly
(signed) Alfred R. Wallace.

Please return the proof soon if you have any suggestions to make.

Broadstone, Dorset.
March 23rd. 1904

Ernest Marriott, Esq.
Dear Sir:

Many thanks for your suggestions which I have followed substantially, though they were only just in time. I have printed Riley's version from his "Armazindy" *exactly*,—verse by verse, to illustrate my criticisms. The more I consider the matter the more I am convinced he did *not* compose the poem. It looks to me very much as if he really got hold of the poem in the form I have it or nearly,—that to cover himself from exact copying he made the alterations in words, which *he* might think would make it more like his own work, and the alteration in the arrangement of lines &c. so that it might be accepted as a bad imitation of Poe. But the curious thing is *why* he did not alter it more?

I should think this article would bring out something from those who *have copies* of my brothers version. I had an answer from Mr. Richardson. He gives me Riley's *story* as now *universally* accepted in the U. S. He says the different readings "might readily be made by a copyist" and that the claim of "a clever poet of unblemished reputation" cannot be upset. He does not think it to be even "one of the better parodies of Poe."

The curious thing to me is how the *weak* & even *stupid* readings in Rileys version, can coexist with the exquisite poetic feeling and rhythm of the whole poem!

Yours very truly
(signed) Alfred R. Wallac.e.

P. S. Richardson, however, refers to my "unquestionably preferable printing of the lines", and my "different readings"—but evidently thinks them of no importance. To me they seem vital. They show that Riley did not & *does not* appreciate the beauty of the poem he wrote!

(signed) A. R. W.

Date Due

	AUG 9 1980		

CAT. NO. 23 233 PRINTED IN U.S.A.

TRENT UNIVERSITY
0 1164 0047855 2

PS2624 .R5W3
Wallace, Alfred Russell
Edgar Allan Poe

DATE	ISSUED TO
	113554

113554